

Plays of Mr. William Shakespeare

As Re-written or Re-arranged by his
Successors of the Restoration Period
As Presented at the Dukes Theatre and
Elsewhere Circa 1664-1669; Being the
Text of These So-restored Plays With
the First Folio Shakespeare Text, W



APPLETON MORGAN, WILLIS VICKERY

Shakespeares Principal Plays Appleton

J Dewey



Shakespeare's Principal Plays Appleton:

Chicorel Theater Index to Plays in Anthologies, Periodicals, Discs, and Tapes Marietta Chicorel, 1971 **The Shakespeare Association Bulletin** Shakespeare Association of America, 1924 Includes list of members v 1 3 **The Bookman's Manual** Bessie Graham, 1928 **Harvard University Bulletin**, 1881 *Bulletin of More Important Accessions with Bibliographical Contributions* Justin Winsor, 1880 *The Drama* Alfred Bates, James Penny Boyd, John Porter Lamberton, 1903 **American drama** Alfred Bates, 1906 The Publishers Weekly, 1924 **Drama and Opera: American drama** Alfred Bates, James Penny Boyd, Albert Ellery Bergh, 1903 Includes selections epitomes outlines of dramas and some entire plays *The Drama: American drama. Indexes. Books for reference and extra reading (p. 327-344)*, 1903 *The Drama: American drama. Indexes. Books for reference and extra reading (p. 327-334) v. 21-22. Addendum* Alfred Bates, James Penny Boyd, John Porter Lamberton, 1903 **The Drama; Its History, Literature and Influence on Civilization: American drama. Indexes. Books for reference and extra reading. (p. 327-344)** Alfred Bates, James Penny Boyd, John Porter Lamberton, 1906 **The Drama; Its History, Literature and Influence on Civilization: American drama. Indexes. Books for reference and extra reading. (p. 327-344)**, 1903 **Commentaries on the Law in Shakespeare** Edward Joseph White, 1913 **Gender in Play on the Shakespearean Stage** Michael Shapiro, 2023-06-20 Cross dressing sexual identity and the performance of gender are among the most hotly discussed topics in contemporary cultural studies A vital addition to the growing body of literature this book is the most in depth and historically contextual study to date of Shakespeare's uses of the heroine in male disguise man playing woman playing man in all its theatrical and social complexity Shapiro's study centers on the five plays in which Shakespeare employed the figure of the female page The Two Gentlemen of Verona The Merchant of Venice As You Like It Twelfth Night and Cymbeline Combining theater and social history Shapiro locates Shakespeare's work in relation to controversies over gender roles and cross dressing in Elizabethan England The popularity of the female page is examined as a playful literary and theatrical way of confronting avoiding or merely exploiting issues such as the place of women in a patriarchal culture and the representation of women on stage Looking beyond and behind the stage for the cultural anxieties that found their way into Shakespearean drama Shapiro considers such cases as cross dressing women in London being punished as prostitutes and the alleged homoerotic practices of the apprentices who played female roles in adult companies Shapiro also traces other Elizabethan dramatists varied uses of the cross dressing motif especially as they were influenced by Shakespeare's innovations Shapiro's engaging study is distinguished by the scope of interrelated topics it draws together and the balance of critical perspectives it brings to bear on them Choice Michael Shapiro is Professor of English University of Illinois Urbana

Shakespeare's Principal Plays William Shakespeare, Tucker Brooke, 1935 **The Shakespearean Myth** Appleton Morgan, 2015-01-09 Example in this ebook Mguizot in his History of England states the Shakespearean problem in a few

words when he says Let us finally mention the great comedian the great tragedian the great philosopher the great poet who was in his lifetime butcher s apprentice poacher actor theatrical manager and whose name is William Shakespeare In twenty years amid the duties of his profession the care of mounting his pieces of instructing his actors he composed the thirty two tragedies and comedies in verse and prose rich with an incomparable knowledge of human nature and an unequalled power of imagination terrible and comic by turns profound and delicate homely and touching responding to every emotion of the soul divining all that was beyond the range of his experience and for ever remaining the treasure of the age all this being accomplished Shakespeare left the theater and the busy world at the age of forty five to return to Stratford on Avon where lived peacefully in the most modest retirement writing nothing and never returning to the stage ignored and unknown if his works had not forever marked out his place in the world a strange example of an imagination so powerful suddenly ceasing to produce and closing once for all the door to the efforts of genius But M Guizot is very far from suggesting any prima facie inconsistency in this statement as it stands Since every man reads the Shakespearean pages for himself and between the lines much of what we are expected to accept as Shakespearean criticism must fail of universal appreciation and sympathy But none who read the English tongue can well be unconcerned with the question as to who wrote those pages and it would be affectation to deny that the intense realism of our day is offering some startling contributions to the solution of that question For instance the gentlemen of the New Shakespeare Society whom Mr Swinburne rather mercilessly burlesques in his recent *Studies of Shakespeare* submit these dramas to a quantitative analysis and by deliberately counting the male female weak and stopped endings and the Alexandrines and catalectics just as a mineralogist counts the degrees and minutes in the angles of his crystals insist on their ability to pronounce didactically and infallibly what was written by William Shakespeare and at what age what was composed by Dekker Fletcher Marlowe or anybody else what was originally theirs touched up by William Shakespeare or vice versa etc It is curious to observe how this process invariably gives all the admirable sentiments to William Shakespeare and all the questionable ones to somebody else but at least these New Shakespearean gentlemen have surrendered somewhat of the cast iron theory of our childhood that every page line and word of the immortal Shakespearean Drama was written by William Shakespeare demi god and by none other perhaps even opened a path through which the unbelievers may become in due time orthodox There are still however a great many persons who are disposed to wave the whole question behind them much as Mr Podsnap disposed of the social evil or a famine in India It is only a Historic Doubt they say and Historic Doubts are not rare are mainly contrived to exhibit syllogistic ingenuity in the teeth of facts etc etc The French they say have the same set of problems about Moli re Was he a lawyer was he a doctor etc and they all find their material in internal evidence e g an accurate handling of the technique of this or that profession or science parallelism practical coincidence or something of that sort To be continue in this ebook *Bookman's Manual* Bessie Graham,1928 **English Journal** ,1914 **A Selected Bibliography of the Books in the Library of the**

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